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Notes.

THE PORTRAIT of General Charles G. Loring, former Director of the Museum, by Mr. Edmund C. Tarbell, which is reproduced on a later page, has been placed in the Fourth Gallery. The portrait was commissioned, by vote of the Board of Trustees, to be hung in the Museum as a memorial of General Loring.

MR. B. H. HILL, until September 1 Assistant Curator of Classical Art, sailed for Greece on August 28 to assume his new duties as Director of the American School of Classical Studies at Athens. Mr. Hill will return to America during the coming summer, and has been invited by the Trustees to spend a part of his time at the Museum in reviewing the work of the Classical Department.

MR. SIDNEY N. DEANE, for several months assistant in the Classical Department, has been appointed Assistant Curator of the department from September 1.

THE SCHOOL OF THE MUSEUM opens Monday, October 1.

THE OPPORTUNITY OF EXHIBITING a notable collection of pictures by Jean François Millet (1814-1875), several of which are included in the bequest of Mrs. Martin Brimmer, has made possible an arrangement of the Fifth Gallery representative of the development of French painting since the time of the Barbizon School (about 1850). With the Millets, the pictures by Delacroix, Daubigny and Diaz, and the darker Corots, admirably illustrate the spirit of the time in France. Around the room may be traced a gradual evolution in feeling and in color through Courbet, Manet, and Boudin up to the group of the impressionists, Monet, Pissarro, and Sisley.

ADMISSIONS TO THE MUSEUM during the months of July and August amounted to 30,145 as against 30,531 for the same period in 1905. The attendance on Sundays during these two months was 11,676 as compared with 14,229 in 1905. While the attendance during these two summer months has shown the slight decrease of 386, the total attendance up to date for the year is 11,692 greater than for the corresponding part of last year, or 172,906 as compared with 161,214.

The Ross Gift.

Paintings.

EXCELLENCE of technique is the quality shared in common by the five European paintings included in this important accession to the Museum's collections. Three are works of Claude Monet, another is a sketch by Tiepolo, the last is a portrait by Philippe de Champaigne, examples of whose work in America must be rare.

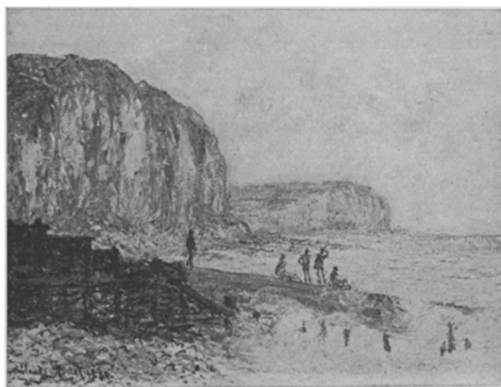
Monet is the lover and psalmist of nature; he searches out the secret of her harmonies and conveys to us the melody of her colors. The *Valley of the Creuse* is one of the most famous renderings of the mountainous country about Argentan, where the Creuse is on its way to join the Loire



Valley of the Creuse.

Claude Monet.

from the south. A deep pool leading to water which dances lightly between rocks is enclosed by steep slopes, all heather and boulders. The artist has applied his fearless analysis to these dark rich tones, ranging through violet from blue to red; has shown the play of light on the water, its placid depths and noisy ripples, and interpreted the surrounding hills as some vast gem glowing with inner fires. It is essentially the color which has concerned him here.



Sea Cliffs.

Claude Monet.

The truth of light and atmosphere is grasped in no less masterly a manner in the *Sea Cliffs* and the *Marine*, but expression is effected with greater reliance upon line. The first of these is a stretch of coast on a brisk summer day, with sunlight playing among the clouds before it falls on the water, where harlequin cliffs and chequered sky unite in harmonious reflections. The line of the beach, the shape of the cliffs and the carefully drawn

groyne are all seriously considered. The imagination is stirred by the figures in the foreground lingering

"Where the pebble-paven shore,
Under the quick, faint kisses of the sea,
Trembles and sparkles as with ecstasy."

They supply a human touch which animates the whole scene. The painter has found the very moment and the sentiment which inspired Shelley before him.



Marine.

Claude Monet.

Shipping reflected in the still water of a harbor is the subject of the *Marine*. Boats and masts break up the ripples with the reflections of their vertical lines; yards awry, sails furlled and unfurled, cordage, boats, and buildings on the wharves — all the business of a little port in an envelope of pearly gray. Orange, olive, green and blue compose this harmony, which is achieved with less recourse to broken tones than is usual with the artist. It is a slight though by all means a charming creation.



Apotheosis of a Poet.

G. B. Tiepolo.

Tiepolo's fame as a technician has lasted nearly two centuries. It depends not on his grasp of truth nor on the force of his tones, which are apt to be sweet rather than masculine, nor on his sen-

timent, but rather on his fertility of conception, his musical composition, the ease and certainty of his liquid brush. His large works are to be found where he, the earliest of modern decorators, painted them, on ceiling and wall in Italy and Spain, but he left many sketches, of which this is one. It is an Olympus of clouds and cupids, blue sky and repose; the light coming from behind casting shadows towards us suggests the infinity of its space. The bard, laureate and majestically reclining in the centre of the composition, clad in white and wearing a superb mantle of yellow and orange red, recites from a book. A soaring Victory prepares to add another wreath to his brow. A banner repeating the red of his garment lies at his feet beside an auditor who is defined in strong shadow. Other listeners are dimly indicated. It is all a fantasy of magnificence, a happy conception noted down with authority; it has the rhythmic unity of effect and the natural attraction of pure imagination not yet reduced by study and elaboration.

Pascal in his *Pensées*, speaking of eloquence, emphasizes the importance of confining oneself to simple and natural expression and of observing proportion. It is not enough for a thing to be beautiful; it must be fitting to its subject as well, without exaggerations, without omissions. We must be truthful without adornment. This statement may be taken to express the attitude of Port Royal toward art, and Philippe de Champaigne's portrait of Arnauld d'Andilly may be considered as one of its applications. The artist, Flemish by birth but French by choice, in sympathy with Poussin, not with Rubens, was the painter of Port Royal *par excellence*, as Racine was its poet. Here his daughter was a nun; here he passed his Sundays; here when he died, in the same year with Arnauld d'Andilly, his loss was entered on the records.

The Arnaulds were the kernel of that most remarkable and complete society, and Andilly, being head of the family, was its social pope, so that artist and subject combine to make this painting a historic document of moment.

Philippe de Champaigne was by disposition in full harmony with the sentiment of the Port Royalists, who regarded art merely as a means of leading man's intellect to heaven, and whose only luxury were his own paintings. Pious, dispassionate, austere and modest, while gifted with profound technical knowledge; sincerely courageous for the truth, exhibiting great power when convinced, — he painted soundly and soberly, with reserved but luminous color, modelling with discreet and simple tones. He was, in a word, the "good painter and good Christian" he has been described to be, and all the color of Port Royal is on his canvases.

The interpretation of such an artist cannot fail to be important evidence of the character of the man represented. The painting dispels at once

the charge of intrigue and treachery brought against Andilly. We have but to look at the man's face to be convinced of this and to accept St. Cyran's estimate of him as "solidly virtuous." La Fontaine, a warm admirer of the man and a stern enough critic, has left a description of him which accords well with the portrait. Speaking of the perennial quality of Andilly's vigor, he mentions his bright eyes, steady carriage, his voice of thunder, his white hair and red cheeks (this was at a later date than the painting), his horsemanship, his strong memory, prompt sense and sure hand whether wielding pruning hook or pen.

Robert Arnauld d'Andilly, the eldest son of Antoine, whose twentieth and youngest child was the still more famous Dr. Antoine Arnauld, of Port Royal, was born to fill high roles. He had inherited the "original sin of the Arnaulds," opposition to the Jesuits. St. Francis of Sales was a friend of the family; his sister, the Mère Angélique, was a nun at Port Royal when he was ten years of age. But his early life was passed nearer the court than the church. From the age of sixteen he held government appointments, advancing to become auditor-general of the royal forces before he retired. Worldly enough, doubtless, in materialistic surroundings, the friend of Richelieu, Mazarin, Madame de Sévigné, and La Rochefoucauld, he sought office both for himself and his favorite son, Pomponne, yet he remained innocent. The devotee element was the stronger in his make-up and was destined to outweigh the opportunistic. At the age of thirty-one he met Duvergier de St. Hauranne, the famous abbé of St. Cyran and collaborator with Jansen, and was much influenced by him. St. Cyran, in fact, bequeathed him his heart on condition that he should retire from the world, a condition fulfilled before St. Cyran's death. On losing his wife when he was forty-eight years old, in 1637, Andilly joined the "solitaries" at Port Royal, where for the remainder of his life he devoted himself to religious and in-

tellectual pursuits, including much writing, and, in a real as well as a Voltairian sense, the cultivation of a superb garden.

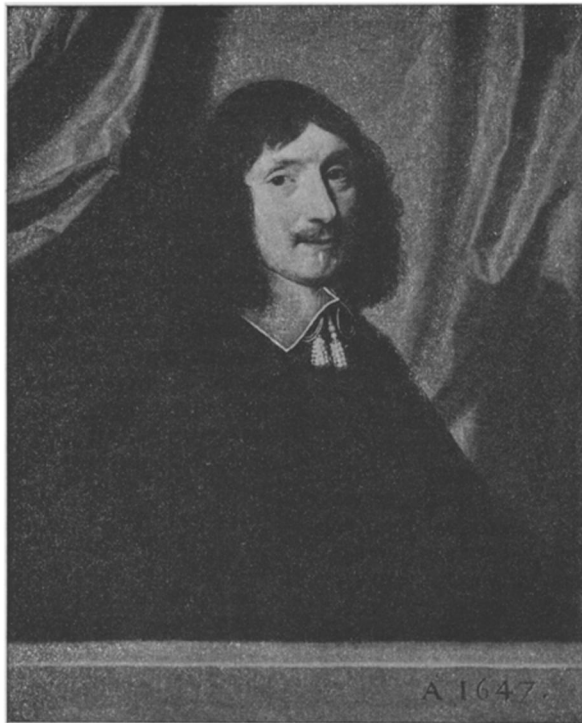
Perhaps we may trace in his features the marks of a struggle to adjust the divergent tendencies of his character: his passion and his purity; his simple modesty and his inclination towards high court connections; his humility and his family pride (he felt himself born to be king, actually refused a seat in the Academy, and spoke of his brother's eloquence as but the "family language"); his patience under persecution, and his opinionated stubbornness and wrathfulness for justice; his unequal treatment of his children and his constancy to his friends, and his heroic liberality. Sainte-Beuve's estimate thus

paints his character: "Un dévot du monde, très-sincère et un peu vain, sachant et ayant de l'esprit, resté naïf, très-brusque, c'est-à-dire très-vif, fort en paroles, en gestes, démonstratif, mais aimable et poli, solennel, même officieux et sûr, excellent, bien avec tous, et surtout avec les dames." What a refreshment to make friends with this sympathetic and human being!

The portrait is dated 1647. In this year Arnauld was fifty-eight years of age, and had been living fourteen years at Port Royal des Champs, the original Cistercian abbey, not many miles from Versailles, where one

of his sisters was now abbess, another prioress, and many others of his family were inmates. Pascal was in touch with them, but had not yet renounced the world, and in his effort to enjoy life was still struggling against this inevitable step. Jansen was dead. His *Augustinus* had been published posthumously, full of fate for Port Royal. Dr. Arnauld had not yet defended it against the Sorbonne, and the *Provincial Letters* were yet to be written in his behalf. It was the calm before the tempest. Andilly, with his sad eyes and smiling mouth, was still happy with his pears, his nectarines, his six-hour conversations, and his sacred authors.

The portrait is a convincing one. It exhibits a singular and felicitous harmony, for not only did



Arnauld d'Andilly.

Philippe de Champaigne (1602-1674).

artist and sitter share temperamentally the same point of view, but the scheme of color and the very handling were subordinated to its establishment. The Museum counts itself fortunate to possess the picture.

M. S. P.

Hispano-Moresque Ware.

Cases E and F in Upper Hall.

Case I in Ceramic Room.

HISPANO-MOESQUE is the name commonly given to specimens of earthenware glazed with white enamel containing tin, decorated in blue and with metallic lustre patterns, made in Spain at Malaga and in towns near Valencia by Moorish workmen during the fourteenth, fifteenth and sixteenth centuries.

Lustred ware, made in the older centres of Arabian civilization, Bagdad and Cairo, has been found also in Sicily and Northern Africa. Within a century after the conquest of Granada by the Moors, the beauty of the golden lustred pottery of Malaga was remarked by a traveller from Tangier, and with the fifteenth century the pottery of Valencia came into prominence. The best Malaga work was produced under Moorish rule, while the Moors who made Valencia pottery were governed by the Spanish house of Aragon.

In shape, Hispano-Moresque ware mainly assumes a standard ceramic form, the plate, plaque or dish. Some pieces with broad rim, with deep, straight sides and flat bottom, resemble the copper basins of Damascus, but the ordinary dish has a curving, shallow bowl, sometimes with a raised medallion in the centre, or decorated with raised studs, and ribbed forms like radiating petals, called "gadroons." The "albarello," a drug vase or pot, a frequent Persian type, is common. Bowls and jugs of other shapes occur more rarely. Of the very few pieces of Malaga ware which are known, one is a bowl or drinking cup, and several are very large winged vases, all similar in shape and decoration, the most celebrated specimen being in the Alhambra. The decoration of this piece consists of highly conventionalized plant and animal forms and Arabic inscriptions. The colors are white and gold lustre on a background of blue, and blue and gold on a background of white.

In the process of making pottery there are two steps. The clay is first shaped and baked and then given a surface finish that will keep out water. This is accomplished by dipping the vessel into the glazing mixture, which is cold and in a thick, liquid state, letting it dry, and then subjecting it to heat, when the surface coating fuses to a transparent, glass-like covering. Lead compounds in the glazing mixture cause fusing to take place at a lower temperature. Much earth capable of producing good pottery is unpleasing in color, and is covered before glazing with a layer of white clay, on which color ornament also appears to better advantage. If the

glaze mixture contains compounds of tin, it becomes opaque on fusing and a layer of white clay is unnecessary, as the material of the vessel is hidden. The piece is then said to be enamelled. Colors may be applied to the porous surface of a vessel which is to receive a transparent glaze, or to the covering of white earth, or to the dried coat of enamel mixture before fusing takes place. In the making of enamelled lustre ware there is one more process. A design is applied with a feather or some light brush to the surface of the finished enamel, the medium used containing oxides of silver and copper. The vessel is then heated in a furnace so contrived that smoke at a high temperature is directed against the enamel, causing the carbon of the smoke and the oxides to combine chemically. After this process there remains of the design only a film of metal with a brilliant lustre outside the enamel, while the enamel itself and the colors in it are unchanged. The decoration of the drug vase shown in Case I consists of vine leaves alternately blue and a golden brown lustre. The blue leaves are in the enamel and were painted on before the vessel was fired, while the lustre leaves were painted outside the finished enamel and then subjected to heated smoke.

Simple as are his processes, the skill and taste of the potter may transform his productions into objects of artistic excellence that have a just claim on the admiration of the world. The old Malaga vases and the Valencia ware of the fifteenth century fulfill these conditions. So admired was the ware of Valencia, that the royal family of Aragon, with its connections in France, and the great families of Spain, of Florence and of Siena, sought special pieces on which were lustred their arms. The Spanish plates bear emblazoned upon them the whole history of fifteenth-century Spain in arms representing the marriage alliances of the Aragonese monarchs. The dates of these pieces may be determined within approximate limits, and hence the sequence of the styles of decoration. By the reverse process pieces without a coat-of-arms may be approximately dated by the decoration alone.

The earliest fifteenth century ware of Valencia is decorated with large and small mock Arabic inscriptions in gold lustre and blue. These mock inscriptions are not necessarily the result of a Christian environment, as they have been found also on fragments of pottery in purely Arabic countries. Other forms contemporary with the inscriptions are the "spur band" and the flower and leaf on dotted ground. These styles belong mainly to the reign of Alfonso V of Aragon (1416-1458). In the latter part of his reign and the beginning of that of John II (1458-1478), the decoration included ornamental crowns and large foliage developed from the small ornamental leaf of the preceding style. These designs and the following ones show an attempt to render the flora of Valencia in a natural manner.

A little later appeared several styles, all of them